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A BELGIAN  
CHRISTMAS EVE  
—  
ALFRED NOYES



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**A BELGIAN CHRISTMAS EVE**

WORKS BY ALFRED NOYES

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COLLECTED POEMS. 2 Vols.

THE WINE-PRESS.

RADA.

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*Included in COLLECTED POEMS  
but published in separate volumes:*

TALES OF THE MERMAID TAVERN

SHERWOOD

THE ENCHANTED ISLAND *and*  
*Other Poems*

DRAKE: AN ENGLISH EPIC







The bayonets



# A BELGIAN CHRISTMAS EVE

*Being "Rada" rewritten and enlarged  
as an Episode of The Great War*

BY  
ALFRED NOYES

WITH FOUR ILLUSTRATIONS



NEW YORK  
FREDERICK A. STOKES COMPANY  
PUBLISHERS

PR

6027

O8B4

1915



769213

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February, 1915

## DEDICATION

THOU whose deep ways are in the sea,  
Whose footsteps are not known,  
To-night a world that turned from Thee  
Is waiting—at Thy Throne.

The towering Babels that we raised  
Where scoffing sophists brawl,  
The little Antichrists we praised—  
The night is on them all.

The fool hath said . . . The fool hath said . . .  
And we, who deemed him wise,  
We, who believed that Thou wast dead,  
How should we seek Thine eyes?

How should we seek to Thee for power,  
Who scorned Thee yesterday?  
How should we kneel in this dread hour?  
Lord, teach us how to pray.



Grant us the single heart once more  
That mocks no sacred thing,  
The Sword of Truth our fathers wore  
When Thou wast Lord and King.

Let darkness unto darkness tell  
Our deep unspoken prayer;  
For, while our souls in darkness dwell,  
We know that Thou art there.

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## PRELUDE

UNDER which banner? It was night  
Beyond all nights that ever were.  
The Cross was broken. Blood-stained Might  
Moved like a tiger from its lair,  
And all that heaven had died to quell  
Awake, and mingled earth with hell.

For Europe, if it held a creed,  
Held it thro' custom, not thro' faith.  
Chaos returned in dream and deed,  
Right was a legend—Love, a wraith;  
And That from which the world began  
Was less than even the best in man.

God in the image of a snake  
Dethroned that dream, too fond, too blind,  
The man-shaped God whose heart could break,  
Live, die, and triumph with mankind;  
A Super-snake, a Juggernaut,  
Dethroned the Highest of human thought.

Choose, England! For the eternal foe  
Within thee, as without, grew strong,  
By many a super-subtle blow  
Blurring the lines of right and wrong  
In Art and Thought, till nought seemed true  
But that soul-slaughtering cry of *New!*

New wreckage of the shrines we made  
Thro' centuries of forgotten tears. . . .  
We knew not where their hands had laid  
Our Master. Twice a thousand years  
Had dulled the uncapricious sun.  
Manifold worlds obscured the One;

Obscured the reign of Law, our stay,  
Our compass thro' the uncharted sea,  
The one sure light, the one sure way,  
The one firm base of Liberty;  
The one firm road that men have trod  
Thro' Chaos to the Throne of God.

*Choose ye! A hundred legions cried*  
Dishonour, or the instant sword!  
Ye chose. Ye met that blood-stained tide.  
A little kingdom kept its word;  
And, dying, cried across the night,  
*Hear us, O earth, We chose the Right.*

Whose is the victory? Though ye stood  
Alone against the unmeasured foe,  
By all the tears, by all the blood,  
That flowed, and have not ceased to flow,  
By all the legions that ye hurled  
Back thro' the thunder-shaken world;



By the old that have not where to rest,  
By lands laid waste and hearths defiled,  
By every lacerated breast,  
And every mutilated child,  
Whose is the victory? Answer, ye  
Who, dying, smiled at tyranny:—

*Under the sky's triumphal arch  
The glories of the dawn begin.  
Our dead, our shadowy armies, march  
E'en now, in silence, thro' Berlin—  
Dumb shadows, tattered blood-stained ghosts,  
But cast by what swift following hosts!*

And answer, England! *At thy side,  
Thro' seas of blood, thro' mists of tears,  
Thou that for Liberty hast died  
And livest, to the end of years.*  
And answer, earth! Far off, I hear  
The pæans of a happier sphere:—

*The trumpet blown at Marathon  
Exulted over earth and sea:  
But burning angel lips have blown  
The trumpets of thy Liberty,  
For who, beside thy dead, could deem  
The faith, for which they died, a dream?*

*Earth has not been the same, since then,  
Europe from thee received a soul,  
Whence nations moved in law, like men,  
As members of a mightier whole,  
Till wars were ended. . . . In that day,  
So shall our children's children say.*





## CHARACTERS

RADA, wife of the village doctor.

BETTINE, her daughter, aged twelve.

BRANDER { German soldiers quartered in her house  
TARRASCH { during the occupation of the village.

NANKO, an old, half-witted schoolmaster, living in the  
care of the doctor. He has a delusion that it is  
always Christmas Eve.

German soldiers.



## A BELGIAN CHRISTMAS EVE

*The action takes place in a Belgian village, during the War of 1914. The scene is a room in the doctor's house. On the right there is a door opening to the street, a window with red curtains, and a desk under the window. On the left there is a large cupboard with a door on either side of it, one leading to a bedroom and the other to the kitchen. At the back an open fire is burning brightly. Over the fireplace there is a reproduction in colours of the Dresden Madonna. The room is lit only by the firelight and two candles in brass candlesticks, on a black oak table, at which the two soldiers are seated, playing cards and drinking beer.*

*RADA, a dark handsome woman, sits on a couch to the left of the fire, with her head bowed in her hands, weeping.*

NANKO *sits cross-legged on a rug before the fire, rubbing his hands, snapping his fingers, and chuckling to himself.*

TARRASCH

*[Throwing down the cards.]*

Pish! You have all the luck. [*He turns to RADA*] Look here, my girl, where is the use of snivelling? We've been killing pigs all day and now we want to unbuckle a bit. You ought to think yourself infernally lucky to be alive at all, and I'm not sure that you will be so fortunate when the other boys come back. Wheedled them out of the house finely, didn't you? On a fine wildgoose chase, too. Hidden money! Refugees don't bury their money and leave the secret behind them. You've been whimpering ever since we two refused to believe you. What's your game, eh? I warn you there'll be

RADA

[*Sobbing and burying her face.*]

God, be pitiful!

TARRASCH

This is war, this is! And you can't expect war to be all swans and shining armour. No —nor smart uniforms either. Look at the mud my friend and I have already annexed from Belgium. Brander, you know it's a most astonishing fact; but I have remarked it several times. Those women whose eyes glitter at the sight of a spiked helmet are the first to be astonished by the realities of war. They expect the dead to jump up and kiss them and tell them it is all a game, as soon as the battle is ended. No, no, my dear; it's only in war that one sees how small is one's personal happiness in comparison with greater things. Isn't it?

[*He fills a glass and drinks. BRANDER lights a cigar.*]



## NANKO

Exactly. In times of peace we forget those eternal silences. We value life too highly. We become domesticated. Why, I suppose in this magnificent war there have been so many women and children killed that they would fill the great Cloth Hall at Ypres; and, as for the young men, there have been so many slaughtered that their dead bodies would fill St. Peter's at Rome. Why, I suppose they would fill the three hundred abbeys of Flanders and all the cathedrals in the world chock-full from floor to belfry, wouldn't they? How Goya would have loved to paint them! Can't you see it?

*[He grows ecstatic over the idea.]*

Tournai with its five clock-towers, Ghent, and  
Bruges,  
Louvain and Antwerp, Rheims and Westminster,

Under the round white moon, on Christmas  
Eve,

With towers of frozen needlework and spires  
That point to God; but all their painted  
panes

Bursting with dreadful arms and gaping faces,  
Gargoyles of flesh; and round them, in the  
snow,

The little cardinals, like goutts of blood,  
The little bishops, running like white mice,  
Hooded with violet spots, quite, quite dismayed  
To find there was no room for them within  
Upon that holy night when Christ was born.

But perhaps if Goya were living to-day he  
would prefer to pack them into Chicago meat  
factories, with the intellectuals dancing outside  
like marionettes, and the unconscious Hand of  
God pulling the strings. You know one of  
their very latest theories is that He is a som-  
nambulist.

TARRASCH

[To RADA.]

You should read Schopenhauer, my dear, and learn to estimate these emotions at their true value. You would then be able to laugh at these feelings which seem to you now so important. It is the mark of *Kultur* to be able to laugh at all sentiments. Isn't it?

NANKO

The priests, I suppose, are still balancing themselves on the tight-rope, over the jaws of the crowd. The poor old Pope did his best for his Master, when the Emperor asked him for a blessing on his arms. "*I bless Peace,*" said the Pope; but nobody listened. I composed a little poem about that. I called it St. Peter's Christmas. It went like this:—

And does the Cross of Christ still stand?

Yes, though His friends may watch from far—



"Over the jaws of the crowd"





And who is this at His right hand,  
This Rock in the red surf of war?

This, this is he who once denied  
And turned and wept and turned again.

Last night before an Emperor's pride  
He stood and blotted out that stain.

Last night an Emperor bared the sword  
And bade him bless. He stood alone.  
Alone in all the world, *his* word  
Confessed—and blessed—a loftier throne.

I hear, still travelling towards the Light,  
In widening waves till Time shall cease,  
The Power that breathed from Rome last night  
His infinite whisper—*I bless Peace.*

[TARRASCH and BRANDER *applaud ironically.*]

TARRASCH

Excellent! Excellent! [*To RADA*] You should  
have seen our brave soldiers laughing—do you  
remember, Brander—at a little village near

Termonde. They made the old vicar and his cook dance naked round the dead body of his wife, who had connived at the escape of her daughter from a Prussian officer.

NANKO

Ah, that was reality, wasn't it? None of your provincial respectability about that, none of your shallow conventionality! That's what the age wants—realism!

TARRASCH

It was brutal, I confess; but better than British hypocrisy, eh? There was something great about it, like the neighing of the satyrs in the Venusberg music.

RADA

*[Sinking on her knees by the couch and sobbing.]*

God! God!

## TARRASCH

They were beginning to find out the provincialism of their creeds in England. The pessimism of Schopenhauer had taught them much; and if it had not been for this last treachery, this last ridiculous outburst of the middle-class mind on behalf of what they call honour, we should have continued to tolerate (if not to enjoy), in Berlin, those plays by Irishmen which expose so wittily the inferior *Kultur*, the shrinking from reality, of their (for the most part) not intellectual people. I have the honour, madam, to request that you should no longer make this unpleasant sound of weeping. You irritate my nerves. Have you not two men quartered upon you instead of one? And are they not university students? If your husband and the rest of the villagers had not resisted our advance, they might have been alive, too. In any case, your change is for the better. Isn't it?

[*He lights a cigar.*]

NANKO

Exactly! Exactly! You remember, Rada, I used to be a schoolmaster myself in the old days; and if *you* knew what *I* know, you wouldn't cry, my dear. You'd understand that it's entirely a question of the survival of the fittest. A biological necessity, that's what it is. And Haeckel himself has told us that, though we may resign our hopes of immortality, and the grave is the only future for our beloved ones, yet there is infinite consolation to be found in examining a piece of moss or looking at a beetle. That's what the Germans call the male intellect.

TARRASCH

Is this man attempting to be insolent?

*[He rises as if to strike NANKO.]*

BRANDER

*[Tapping his forehead.]*

Take no notice of him. He's only a resident

patient. He was not calling you a beetle. He has delusions. He thinks it is always Christmas Eve. That's his little tree in the corner. As Goethe should have said—

There was a little Christian.  
He had a little tree.  
Up came a Superman  
And cracked him, like a flea.

TARRASCH

[*Laughing.*]

Very good! You should send that to the *Tageblatt*, Brander.

Well, Rada, or whatever your name is, you'd better find something for us to eat. I'm sick of this whimpering.

Wouldn't your Belgian swine have massacred us all, if we'd given them the chance? We've thousands of women and children at home



snivelling and saying, "Oh! my God! Oh! my God!" just like you.

RADA

*[Rising to her feet in sudden anger.]*

Then why are you in Belgium, gentlemen?  
Is it the husks and chaff that the swine eat,  
Or is it simply butchery?

*[They stare at her in silence, overmastered for a moment by her passion. Then, her grief welling up again, she casts herself down on the couch, and buries her face in her hands, sobbing.]*

God! God! God!

BRANDER

Don't you trouble about God. What can  
*He* do when both sides go down on their mar-

row-bones? He can't make both sides win, can He?

### NANKO

That's how the intellectuals prove He doesn't exist. Either He is not almighty, they say, or else He is unjust enough not to make both sides win. But all those anthropomorphic conceptions are out of date now, even in England, as this gentleman very truly said. You see, it was so degrading, Rada, to think that God had anything in common with mankind (though love was once quite fashionable), and as we didn't know of anything higher than ourselves we were simply compelled to say that He resembled something lower, such as earthquakes, and tigers, and puppet-shows, and ideas of that sort. Reality above all things! You may see God in sunsets; but there was nothing *real* about the *best* qualities of mankind. It's curious. The more intellectual and original you

are, the lower you have to go, and the more likely you are to end in the old dance of charlatans and beasts. I suppose that's an argument for tradition and growth. If we call it Evolution, nobody will mind very much.

RADA

*[Wringing her hands in an agony of grief.]*

Oh, God, be pitiful, be pitiful!

BRANDER

*[Standing in front of her.]*

Look here, we've had enough of this music. I've been watching you, and there's more upon your mind than sorrow for the dead. Why were you so anxious to wheedle us all out of the house? Tarrasch has warned you there'll be hell to pay when the others come back. What was the game, eh? You'd better tell me. You



"The old dance of charlatans and beasts"





couldn't have thought you were going to escape through our lines to-night.

*[There is a sudden uproar outside, and a woman's scream, followed by the terrified cry of a child.]*

Ah! Ah! Father!

BRANDER

Hear that. The men are mad with brandy and blood and—other things. There's no holding them in, even from the children. You needn't wince. Even from the children, I say. What chance would there be for a fine-looking wench like yourself?

No, you were not going to try that. You've something to hide, here, in the house, eh? Well, now you've got rid of the others, and we've had a drink, we're going to look for it. What is there?

*[He points to the bedroom door.]*

RADA

*[Rising to her feet slowly, steadying herself with one hand on the couch and fixing her eyes on his face.]*

My bedroom. No. I've nothing here to hide. This is war, isn't it? If I choose to revenge myself on those that have used me badly, people that I hate, by telling you where you can find what everybody wants, money, money—I suppose you want that—isn't that good enough?

BRANDER

Better come with us, then, and show us this treasure-trove.

RADA

*[Shrinking back.]*

No, no, I dare not. All those dead out there would terrify me, terrify me!

TARRASCH

A pack of lies! What were you up to, eh?  
Telephoning to the English?

BRANDER

It has been too much for her nerves. Don't worry her, or she'll go mad. Then there'll be nobody left to get us our supper.

[TARRASCH *wanders round the room, opening drawers and examining letters and other contents at the desk.*]

NANKO

That *would* be selfish, Rada. You know it's Christmas Eve. Nobody ought to think of unpleasant things on Christmas Eve. What have you done with the Christmas-tree, Rada?

BRANDER

And who's to blame? That's what I want to know. You don't blame *us*, do you? We didn't know where we were marching a month ago; and possibly we shall be fighting on your side against somebody else, a year hence.

NANKO

Of course they didn't know! Poor soldiers don't.

TARRASCH

*[Who has been trying the bedroom door.]*

In the meantime, what have you got behind that door? Give me the key.

RADA

*[Hurriedly, and as if misunderstanding him, opens the cupboard. She speaks excitedly.]*

Food! Food! Food for hungry men. Food

enough for a wolf pack. Come on, help yourselves!

TARRASCH

Look, Brander! What a larder! Here's a dinner for forty men. Isn't it?

RADA

Better take your pick before the others come.

*[She thrusts dishes into BRANDER'S hands and loads TARRASCH with bottles. They lay the table with them, RADA seeming to share their eagerness.]*

BRANDER

*[Looking at his hands.]*

Here! Bring me a basin of warm water. There are times when you can't touch food without washing your hands.

[RADA *hesitates, then goes into the kitchen.*  
BRANDER *holds out a ring to TARRASCH.*]

Her husband's ring. I got it off his finger  
When he went down. He lay there, doubled up,  
With one of those hideous belly wounds. He  
begged,  
Horribly, for a bullet; so, poor devil,  
I put him out of his misery. I can't eat  
With hands like that. Ugh! Look!

NANKO

[*Rising and peering at them.*]

Ah, but they're red.  
Red, aren't they? And there's red on your  
coat, too.

[*He fingers it curiously.*]

I suppose that's blood, eh? People are such  
cowards.



Many of them never seem to understand  
That man's a fighting animal. They're afraid,  
Dreadfully afraid, of the sight of blood.  
I think it's a beautiful colour, beautiful!  
You know, in the Old Testament, they used  
To splash it on the door-posts.

BRANDER

*[Pushing him away.]*

Go and sit down,  
You crazy old devil!

*[RADA enters with a bowl of water, sets it on a chair, and returns to the couch. BRANDER washes his hands.]*

TARRASCH

My hands want washing, too.  
My God, you've turned the water into wine.  
Get me some fresh.

[RADA approaches, stares at the bowl, and moves back, swaying a little.]

BRANDER

[*Roughly.*]

I'll empty it. Give it to me.

[*He goes out.*]

NANKO

The Old Testament, you know, is full of it.  
*Who is this*, it says, *that cometh from Edom,*  
*In dyed garments from Bozrah?* It was blood  
 That dyed their garments. And in *Revela-*  
*tions*  
 Blood came out of the wine-press, till it  
 splashed  
 The bridles of the horses; and the seas  
 Were all turned into blood. Doesn't that show  
 That man's a fighting animal?

TARRASCH

*[Again fumbling at the bedroom door.]*

Give me the key.

RADA

*[Thrusting herself between him and the door.]*

That is my bedroom. You must not go in.

TARRASCH

Are they so modest, then, in Belgium, madam?  
You're fooling us. What is it? Loot? More  
loot?

The family stocking, eh?

*[BRANDER enters. He goes to the table and begins eating.]*

NANKO

The stocking? No!

The stocking is in the chimney-corner, see.

*[He shakes an empty stocking that hangs in the fire-place.]*

Bettine and I, we always hang it up  
Ready for Santa Claus. It's a good custom.  
They do it in Germany. The children there  
Believe that Santa Claus comes down the chimney.

TARRASCH

If I know anything of women's eyes,  
It's either money, or a daughter, Rada.  
And so—the key! Or else I burst the door.

RADA

*[Looks at him for a moment before speaking.]*

I throw myself upon your mercy, then.  
It is my little girl. She is twelve years old.  
Don't wake her. She has slept all through this  
night.  
I thought I might have hidden her. It's too  
late.  
It's of the other men that I'm afraid,

Not you. But they are drunk. If they come back. . . .

Help me to save her! I'll do anything for you, Anything! Only help me to get her away!

I'll pray for you every night of my life. I'll pray. . . .

*[She stretches out her hands pitifully and begins to weep. The men stand staring at her. The door opens behind her, and BETTINE, in her night-dress, steals into the room.]*

BETTINE

Mother — Oh!

*[She stops at sight of the strangers.]*

BRANDER

Don't be afraid. I'm Nanko's friend.

What? Don't you know me? I came down the chimney.

BETTINE

I don't see any soot upon your face.

*[She goes nearer.]*

Nor on your clothes. That's red paint, isn't it?

BRANDER

Can't help it. Santa Claus—that is my name.  
What's yours?

BETTINE

Bettine.

BRANDER

Ah! I've a little girl  
At home—about your age, too—called Bettine.

BETTINE

*[Who has been watching him curiously.]*

I know. You are the British. Mother said  
The British would be here before the Boches.



I dreamed that you were coming, and I  
thought

I heard the marching. Weren't you singing,  
too?

It made me feel so happy in my sleep.

What were you singing? "It's a long, long  
way

To——" what d' you call it? *Tipperary*? eh?

What does that mean?

BRANDER

A place a long way off.

BETTINE

As far as heaven?

BRANDER

Almost as far as—home.

BETTINE

Well, I suppose it means the Boches must  
march

A long, long way before they reach it, eh?

There's Canada. They'll have to march through  
that.

Then India, and that's huge. Why, Nanko  
says

There are three hundred million people  
there,

And all their soldiers ride on elephants.

Poor Boches! I'm sorry for them. Nanko  
says

They're trying to ride across two thousand  
years

In motor-cars. It's easy enough to ride

Two thousand miles; but not two thousand  
years.

*[She runs to the stocking and examines it.*

*TARRASCH and BRANDER return to the  
table and eat and drink.]*

There's nothing in the stocking. Never mind,  
Nanko, when Christmas really comes, you'll see.

*[With a sudden note of fear in her voice.]*

Mother, where's father?

RADA

*[Putting an arm round her.]*

He will soon be with us.  
It's all right, darling.

BETTINE

Mother, mayn't we try  
The new tunes on the gramophone?

NANKO

Now, wait!  
I've an idea. It's Christmas Eve, you know.  
We'll celebrate it. Where's the Christmas-tree?  
We'll get that ready first.

[BETTINE *pulls the little Christmas-tree out from the corner. RADA glances from the child to the men, as if hoping that her play will win them to help her.*]

BETTINE

It's nearly a week,  
Isn't it, Nanko, since you had your tree?

BRANDER

Here, put it on the table.

NANKO

[*Clapping his hands.*]

Yes, that's best.  
I fear that we shall want a new tree, soon.  
This one is withered. See how the needles drop.  
There's no green left. It's growing old, Bettine.  
What shall we hang on it?

TARRASCH

What d' you think

Of that now?

*[He hangs his revolver on the tree.]*

BETTINE

*[Laughing merrily.]*

Oh! Oh! What a great big pistol!  
That'll be father's present! And now what  
else?

NANKO

*[Eagerly.]*

What else?

BRANDER

Well, what do you say to a ring, Bettine?  
How prettily it hangs upon the bough!  
Isn't that fine?

*[He hangs the ring upon the tree.]*

BETTINE

*[Staring at it.]*

It's just like father's ring!

TARRASCH

Now light the candles. Isn't it?

NANKO

*[Clapping his hands and capering.]*

Yes, that's right!

Light all the little candles on the tree!

Oh, doesn't the pistol shine, doesn't the ring  
Glitter!

BETTINE

But, oh, it *is* like father's ring.

He had a little piece of mother's hair  
Plaited inside it, just like that. It *is*  
My father's ring!



RADA

No; there are many others,  
Bettine, just like it—hundreds, hundreds of  
others.

BRANDER

And now—what's in that package over there?

BETTINE

Oh, that's the new tunes for the gramophone.  
That's father's Christmas present to us all.

NANKO

Now, what a wonderful man the doctor was!  
Nobody else, in these parts, would have thought  
Of buying a gramophone. Let's open it.

BETTINE

Yes! Yes! And we'll give father a surprise!  
It shall be playing a tune when he comes in!  
He won't be angry, will he, mumsy dear?

[BRANDER *opens the package*. NANKO  *rubs his hands in delight*. *They get the gramophone ready.*]

NANKO

Oh, this will be a merry Christmas Eve.  
There now—just see how this kind gentleman  
Has opened the package for us. Now  
you see  
The good of war. It benefits the health.  
Sets a man up. Look at old Peter's legs;  
He's a disgrace to the village, a disgrace!  
Nobody shoots him either, so he spoils  
Everything; for you know, you must admit,  
Bettine, that war means natural selection—  
Survival of the fittest, don't you see?  
For instance, *I* survive, and *you* survive:  
Don't we? So Peter shouldn't spoil it all.  
They say that all the tall young men in  
France  
Were killed in the Napoleonic wars,

So that most Frenchmen at the present day  
Are short and fat. Isn't that funny, Bettine?

[*She laughs.*]

Which shows us that tall men are not required  
To-day. So nobody knows. Perhaps thin legs  
Like Peter's *may* be useful, after all,  
In aeroplanes, or something. Every ounce  
Makes a great difference there. Nobody knows.  
It's natural selection. See, Bettine?

Ah, now the gramophone's ready. Make it  
play

A Christmas tune. That's what the churches  
do

On Christmas Eve: for all the churches now,  
And all the tall cathedrals with their choirs,  
What do you think they are, Bettine? I'll tell  
you.

I'll whisper it. *They're great big gramophones!*

[*She laughs.*]

Now for a Christmas tune!

TARRASCH

[*Adjusting a record.*]

There's irony

In your idea, my friend, that would delight  
The ghost of Nietzsche! Certainly, it shall play  
A Christmas tune. Here is the very thing.

[*There is an uproar of drunken shouts in the  
distance. BRANDER locks the outer door.*]

BETTINE

The inn is full of drunken men to-night,  
Mother. D' you hear them? Mother, was it  
an inn

Like that—the one that's in my Christmas piece?

BRANDER

[*To TARRASCH.*]

Don't do it, we've had irony enough.  
Don't start it playing, if you want to keep  
This Christmas party to ourselves, my boy.

The men are mad with drink, and—other things.

Look here, Tarrasch, what are we going to do  
About this youngster, eh?

TARRASCH

Better keep quiet  
Till morning. When the men have slept it off  
They'll stand a better chance of slipping away.  
They're all drunk, officers and men as well.

BRANDER

That's the most merciful thing that one can  
say.

NANKO

Oh, what a pity! I did think, Bettine,  
That we should have some music. Well—I  
know!  
Tell us the Christmas piece you learned in  
school.

That's right. Stand there! No, stand up on this bench.

Your mother tells me that you won the prize  
For learning it so beautifully, Bettine.

That's right. Now, while you say it, I will  
stand

Here, with a candle. See, that illustrates  
The scene.

*[He lifts one of the candles to illuminate the  
picture of the Madonna and child. For a  
moment he speaks with a curious dignity.]*

You know it is not all delusion  
About this Christmas Eve. The wise men say  
That Time is a delusion. Now then, speak  
Your Christmas piece.

#### BETTINE

*[With her hands behind her, as if in school,  
she obeys him.]*

She laid Him in a manger, because there was  
no room for them in the inn.



And there were in the same country shepherds abiding in the field, keeping watch over their flock by night,

And lo, the angel of the Lord came upon them, and the glory of the Lord shone round them, and they were sore afraid.

And the angel said unto them, "Fear not: for behold I bring you good tidings of great joy, which shall be to all people.

"For unto you is born this day in the City of David a Saviour, which is Christ the Lord.

"And this shall be a sign unto you; ye shall find the babe wrapped in swaddling clothes, lying in a manger."

And suddenly there was with the angel a multitude of the heavenly host, praising God, and saying:—

*"Glory to God in the Highest, and on earth peace. . . ."*

*[There is silence for a moment, then a pistol-shot, a scream, and a roar of drunken laughter*

*without, followed by a furious pounding on the door. BETTINE runs to her mother.]*

BRANDER

Here, Tarrasch, what the devil are we to do about this child?

*[He calls through the door.]*

Clear out of this! The house is full. We want to sleep.

*[The uproar grows outside, and the pounding is resumed. There is a crash of broken glass at the window.]*

BETTINE

Mother, I'm frightened!  
It is the Boches! Mother, it is the Boches!  
Where are the British, mother? You said the  
British  
Were sure to be here first!

BRANDER

Bundle the child  
Into that room, woman, at once!

[RADA *snatches the revolver from the Christmas-tree and hurries BETTINE into the bedroom just as the other door is burst open and a troop of soldiers appear on the threshold, shouting and furious with drink. They sing, with drunken gestures, in the doorway:*]

“Zum Rhein, zum Rhein, zum deutschen  
Rhein. . . .”

FIRST SOLDIER

Come on!

They're in that room. I saw them! The only  
skirts

Left in the village. Comrades, you've had  
your fun—

It's time for ours.

BRANDER

Clear out of this. You're drunk. We want to sleep.

SECOND SOLDIER

Well, hand the women over.

TARRASCH

There are no women here.

FIRST SOLDIER

You greedy wolf,  
I saw them.

NANKO

Come! Come! Come! It's Christmas Eve!

SECOND SOLDIER

Well, if there are no petticoats, where's the harm

In letting us poor soldiers take a squint  
Through yonder door? By God, we'll do it, too!  
Come on, my boys.

*[They make a rush towards the room.]*

NANKO

Be careful, or you'll smash  
The Christmas-tree! You'll smash the gram-  
ophone!

*[A soldier tries the bedroom door. It is opened  
from within, and RADA appears on the  
threshold with the revolver in her hand.]*

FIRST SOLDIER

Liars! Liars!

RADA

There is one woman here,  
One woman and a child. . . .  
And war, they tell me, is a noble thing.  
It is the mother of heroic deeds,  
The nurse of honour, manhood.

SECOND SOLDIER

God, a speech!

NANKO

*[Who is hugging his Christmas-tree near  
the fire again.]*

Certainly, Rada! You will not deny  
That life's a battle.

RADA

You hear, drunk as you are,  
Up to your necks in blood, you hear this fool,  
This poor old fool, piping his dreary cry.  
And through his lips, and through his softening  
brain,  
The men that use you, cheat you, drive you out  
To slaughter and be slaughtered, teach the  
world  
That this black vampire, sucking at our  
breasts,





The vampire



Is good. Men! Men! The pestilence of your  
dead

Is murdering you by legions. All the trains  
Of quicklime that your Emperor sends behind  
you

Can never eat its way through all that flesh—  
Three hundred miles of dead! Your dead!

FIRST SOLDIER

Hoch! Hoch!

A speech!

*[They make a movement towards her, which she  
arrests by raising the revolver.]*

RADA

I do not hate! I pity you all.  
I tell you, you are doing it in a dream.  
You are drugged. You are not awake.

NANKO

I have sometimes thought  
The very same.

RADA

But you will wake one day.  
Listen! If you have children of your own,  
Listen to me . . . the child is twelve years old.  
She has never had one hard word spoken to her  
In all her life.

SECOND SOLDIER

Nor shall she now, by God!  
Where is she? Bring her out!

FIRST SOLDIER

Twelve years of age?  
Add two, because her mother loves her so!  
That's ripe enough for marriage to a soldier.  
*[They laugh uproariously, and sing again mock-  
ingly:]*  
"Zum Rhein, zum Rhein, zum deutschen  
Rhein!"

*[They move forward again.]*

RADA

*[Raising the revolver.]*

One word. If you are deaf to honour, blind  
To truth, and if compassion cannot reach you,  
Then I appeal to fear! Yes, you shall fear me.  
Listen! I heard, when I was in that room,  
A sound like gun-fire coming from the south:  
What if it were the British?

SOLDIERS

Ah! The swine!

The dogs!

RADA

Bull-dogs; and slow. But they are coming,  
And, where they hold, they never will let go.  
Though they may come too late for me and  
mine,  
You are on your trial now before the world.  
You never can escape it. They are coming,  
With justice and the unconquerable law!

I warn you, though their speech is not my own,  
 And I shall be but one of all the dead,  
 Dead, with that child, in a forgotten grave—  
 I speak for them, and they will keep my word.  
 Yes, if you harm that child . . . the Brit-  
 tish. . . . Ah!

*[They advance towards her.]*

I have one bullet for the child and five  
 To share between you and myself.

#### FIRST SOLDIER

Come on!

She can't shoot! Look at the way she's holding  
 it!

Duck down, and make a rush for it.

#### SOLDIERS

Come on!

*[They make a rush. RADA steps back into the  
 bedroom and shuts the door in their faces.]*



SECOND SOLDIER

Locked out in the cold. Come, break the damned thing down!

BETTINE

*[Crying within.]*

O British! British! Come! Come quickly, British!

BRANDER

*[Trying to interpose.]*

She'll keep her word. You'll never get 'em alive.

TARRASCH

Never. I know that kind. You'd better clear out.

FIRST SOLDIER

Down with the door!

*[They put their shoulders to it. BRANDER makes a sign to TARRASCH. They try to pull the men back. There is a scuffle and BRANDER is knocked down. He rises with the blood running down his face, while TARRASCH still struggles. The door begins to give. A shot is heard within. The men pause and there is another shot.]*

BRANDER

By God, she's done it!

*[There is a booming of distant artillery.]*

Hear!

She was not lying. That came from the southwest.

It is the British!

*[A bugle-call sounds in the village street.]*

TARRASCH

The British! A night-attack!

*[They all rush out except NANKO, who peers after them from the door. Leaving it open to the night, he takes a marron glacé from the table, crosses the room, and begins to examine the gramophone.]*

*Confused sounds of men rushing to arms, thin bugle-calls in the distance, and the occasional clatter of a galloping horse blown in from the blackness framed in the open door. The deep pulsation of the British artillery is heard throughout, in a steady undertone.]*

NANKO

*[Calling aloud as he munches.]*

Come, Rada, you're pretending. They're all gone.

Rada, these *marrons glacés* are delicious.

It's over now! Come, I don't think it's right  
To spoil a person's pleasure on Christmas Eve.

*[He tiptoes to the door and peers into  
the night.]*

Come quick, Bettine, rockets are going up!  
They are breaking into clusters of green stars!  
Oh, there's a red one! You could see for miles  
When that one broke. The willow-trees jumped  
out

Like witches; and, between them, the canal  
Dwindled away to a little thread of blood.  
And there were lines of men running and falling,  
And guns and horses floundering in a ditch.  
Oh, Rada! there's a bonfire by the mill.  
They've burned the little cottage. There's a  
man

Hanging above the bonfire by his hands,  
And heaps of dead all round him. Come and  
see!

It's terrible, but it's magnificent,  
Like one of Goya's pictures. That's the way

*He* painted war. Well, everybody's gone. . . .  
To think *I* was the fittest, after all!

[*He returns to the gramophone.*]

I wonder how this gramophone does work.  
He said the tune that he was putting in  
Was just the thing for Christmas Eve. I wonder,  
I wonder what it was. Listen to this!

[*He reads the title.*]

It's a good omen, Rada—*A Christmas carol  
Sung by the Grand Imperial Choir—d' you  
hear?—*

*At midnight in St. Petersburg—Adeste  
Fideles!* Fancy that! A Christmas carol  
Upon the gramophone!  
So all the future ages will be sure  
To know exactly what religion was.  
To think we must not hear it! Rada, they say  
The Angel Gabriel composed that tune  
On the first Christmas Eve. So don't you  
think

That we might hear it?

Everybody is gone, except the dead.

It will not wake them. . . .

Come, Rada, you're pretending! Do not make  
The war more dreadful than it really is.

*[He accidentally sets the gramophone working  
and jumps back, a little alarmed. He runs  
to the bedroom door.]*

Rada! I've started it! Bettine, d' you hear?  
The gramophone's working.

*[The artillery booms like a thunder-peal in the  
distance. Then the gramophone drowns it  
with the massed voices of the Imperial Choir  
singing:]*

ADESTE FIDELES,

LÆTI TRIUMPHANTES,

ADESTE, ADESTE IN BETHLEHEM!

NATUM VIDETE

REGEM ANGELORUM:



VENITE, ADOREMUS,

VENITE, ADOREMUS,

VENITE, ADOREMUS DOMINUM.

[NANKO touches the floor under the door of  
the bedroom and stares at his hand.]

NANKO

Something red again? Trickling under the  
door?

Blood, I suppose. . . .

[A look of horror comes into his face as he  
stands listening to the music. Then, as if  
slowly waking from a dream and almost as  
if sanity had returned for a moment, he cries:]

It's true! It's true! Rada, I am awake!

I am awake! And, in the name of Christ,

I accuse, I accuse . . . O God, forgive us all!

[He falls on his knees by the bedroom door and  
calls, as if to the dead within:]

Awake, and after nineteen hundred years. . . .  
Bettine, Bettine! the British, they are coming!  
Rada, you said it—they are coming quickly!  
They are coming, with the reign of right and  
law.

But, O Bettine! Bettine! will they remember?  
Are they awake? I only hear their guns.  
What if they should grow used to it, Bettine,  
And fail to wipe this horror from the world?  
God, is there any hope for poor mankind?  
God, are Thy little nations and Thy weak,  
Thine innocent, condemned to hell for ever?  
God, will the strong deliverers break the sword  
And bring this world at last to Christmas Eve?

THE IMPERIAL CHOIR

ÆTERNI PARENTIS  
SPLENDOREM ÆTERNUM,  
VELATUM SUB CARNE VIDEBIMUS,  
DEUM INFANTEM,  
PANNIS INVOLUTUM,

VENITE, ADOREMUS,  
VENITE, ADOREMUS,  
VENITE, ADOREMUS DOMINUM.

NANKO

Will Christ be born, oh, not in Bethlehem,  
But in the soul of man, abode of the God?  
There, in that deep, undying soul of man  
(I still believe it), that immortal soul,  
Will they lift up the cross with Christ upon it,  
The Fool of God, whom intellectual fools,  
The little fools of dust, in every land,  
Grinning their *What is Truth?* still crucify.  
Could they not thrust their hands into His  
wounds?

His wounds are these—these dead are all His  
wounds.

Bettine, Bettine! the British, they are coming!  
But you are silent now, so silent now!  
Will they lift up God's poor old broken  
Fool,

And sleep no more until His kingdom come,  
His infinite kingdom come?

Will they remember?

*[He bows his head against the closed door,  
while the gramophone lifts the chorus of the  
Imperial Choir over the deepening thunder  
of the guns.]*

NUNC CANTET, EXULTANS,  
CHORUS ANGELORUM,  
CANTET NUNC AULA CELESTIUM  
GLORIA, GLORIA,  
IN EXCELSIS DEO!  
VENITE, ADOREMUS,  
VENITE, ADOREMUS,  
VENITE, ADOREMUS DOMINUM.

## EPILOGUE

### INTERCESSION

Now the muttering gun-fire dies,  
Now the night has cloaked the slain,  
Now the stars patrol the skies,  
Hear our sleepless prayer again!  
They who work their country's will,  
Fight and die for Britain still,  
Soldiers, but not haters, know  
*Thou* must pity friend and foe.  
Therefore hear,  
Both for foe and friend, our prayer.

Thou whose wounded Hands do reach  
Over every land and sea,  
Thoughts too deep for human speech  
Rise from all our souls to Thee;

Deeper than the wrath that burns  
Round our hosts when day returns;  
Deeper than the peace that fills  
All these trenched and waiting hills.

Hear, O hear!

Both for foe and friend, our prayer.

Pity deeper than the grave  
Sees, beyond the death we wield,  
Faces of the young and brave  
Hurled against us in the field.  
Cannon-fodder! They *must* come,  
We must slay them, and be dumb,  
Slaughter, while we pity, these  
Most implacable enemies.

Master, hear,

Both for foe and friend, our prayer.

They are blind, as we are blind,  
Urged by duties past reply.  
Ours is but the task assigned;  
Theirs to strike us ere they die.



Who can see his country fall?  
Who but answers at her call?  
Who has power to pause and think  
When she reels upon the brink?

Hear, O hear,  
Both for foe and friend, our prayer.

Shield them from that bitterest lie  
Laughed by fools who quote their  
mirth,

When the wings of death go by  
And their brother shrieks on earth.  
Though they clamp their hearts with  
steel,

Conquering *every* fear they feel.  
There are dreams they dare not tell.  
Shield, O shield, their eyes from hell.

Father, hear,  
Both for foe and friend, our prayer.

Where the naked bodies burn,  
Where the wounded toss at home,

Weep and bleed and laugh in turn,  
Yes, the masking jest may come.  
Let him jest who daily dies.  
But O hide his haunted eyes.  
Pain alone he might control.  
Shield, O shield, his wounded soul.  
Master, hear,  
Both for foe and friend, our prayer.

Peace? We steel us to the end.  
Hope betrayed us, long ago.  
Duty binds both foe and friend.  
It is ours to break the foe.  
Then, O God! that we might break  
This red Moloch for Thy sake;  
Know that Truth indeed prevails,  
And that Justice holds the scales.  
Father, hear,  
Both for foe and friend, our prayer.

England, could this awful hour,  
Dawning on thy long renown,

Mark the purpose of thy power,  
Crown thee with that mightier crown!  
Broadening to that purpose climb  
All the blood red wars of Time. . . .  
Set the struggling peoples free,  
Crown with Law their Liberty!  
England, hear,  
Both for foe and friend, our prayer!

Speed, O speed what every age  
Writes with a prophetic hand.  
Read the midnight's moving page,  
Read the stars and understand:  
*Out of Chaos ye shall draw*  
*Deepening harmonies of Law*  
*Till around the Eternal Sun*  
*All your peoples move in one.*  
Christ-God, hear,  
Both for foe and friend, our prayer.









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Noyes, Alfred  
A Belgian Christmas eve

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